



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

And the group of carnations has since proved itself, in the horticulturist's hands, one of the most variable flowers.

I have recently had the good fortune to come upon an illuminating passage in the "*Stirpium Historiae, Pemptades Sex, sive Libri xxx*" of Rembertus Dodonaeus, physician to emperors Maximilian II. and Rudolph II. at Vienna, and later professor at Leyden. I quote from the Latin translation (Antverpiae, 1583) made by himself from the original Dutch version of the year 1554. Concerning the *Caryophyllum* he says :

"Habentur in hortis ; sed speciosissimi fere in fictilibus vasis.

"Seruntur frequentius avulsis exiguis cum foliis surculis ; seminibus rarius : Nam e semine nati flores ad agrestem naturam redeunt ; minores, minusque odorati, et simplices ; etiam si prius multiplices, redduntur. Adiguntur subinde surculis cum plantantur fissis *Caryophylli* ; quo illorum odorem flores alliciant, et jucundam eorum suavitatem naribus abundantius repraesentent. Vivax est planta, et multis durat annis, si hibernis mensibus, a frigoris injuria tuta, in cellis vinaris, aut aliis similibus locis tepidis asservetur."

Here the situation is clear. The 'caryophylla' i. e., the 'gyroflées' or 'gillyvors' are a complex race like Darwin's pigeons, probably the product of special selection in certain directions to please the gardener's fancy, and run back to wild stock very soon if left to ordinary conditions ; for 'plants grown from seed return to a more rustic character, become smaller, less fragrant, and single.' The only way to preserve the rich clove-like fragrance, large size, doubleness, and novelty of colors, is to keep the plants over winter in greenhouses or warm rooms, and propagate from cuttings, and never trust to seedlings. The gardener's art is clearly first *selective* and then *preservative*.

These conditions for northern Europe and the Netherlands will probably hold good for England. Perhaps, too, the garden 'gillyvors' of England may have been in part importations from the continent.

Whether by original natural unintentional cross-pollination of white and red carnations a family of mixed constitution arose, or whether by a little understood tendency to sport due to

the peculiar Mendelian constitution of the plant, or to the less understood conditions which favor mutation, or what not, a sport was produced which pleased the gardener by its novelty or its beauty, and he did not leave it to mere nature, which might let it perish with the season never to be produced again, but cut slips and propagated the novelty true to its stock. The gardener's art would thus be this selective and preservative art, which helps nature to keep her sports and fantastic self-realizations, instead of letting them perish, thus increasing her gifts of beauty. If our conclusion is correct, then Perdita's last words have fuller significance : "no more than, *were I painted*, I would wish this youth should say 'twere well, and only therefore desire to breed by me.'"

JOHN WILLIAM SCHOLL.

University of Michigan.

OLD HIGH GERMAN NOTES

1. In Braune's *Ahd. Gram.* § 161, Anm. 6, are given instances of the dropping of *t* from the combinations *ht*, *ft*, *st*. This occurs : (1) in composition between consonants ; (2) finally before an initial consonant of the following word ; (3) but also, in a few cases, finally before a following vowel.

The examples of the third class, for which Braune gives no explanation, are for the most part due to haplologic dissimilation : *eigenhaf* [t] *ist* Augsb. Gebet 1 ; *kunf* [t] *ist* O, II, 12, 44 ; *unthurf* [t] *ist* O (V), II, 4, 80 ; *nöt-thurf* [t] O (P), II, 14, 100 ; *ist wuof* [t] T, 149, 8.

2. In the Benedictinerregel 49-51, as printed by Braune, *Ahd. Lb.*, we read :

herteem herzin *keuwi*so indi einfaltli~~h~~hero
tâtîm sînê~~m~~ cotchundi~~m~~ pibot keauckan.

This corresponds to the Latin original :

duris corde vero et simplicioribus factis suis
divina precepta demonstrare.

The OHG. text should plainly be emended so as to read *einfaltli~~h~~herom* instead of *einfaltli~~h~~hero*. The change in the text probably resulted from an

original *einfallhherō* of the manuscript. Compare *keghuuetā* of the MS. for *keghuuetan* in l. 126.

3. The last two lines of the Augsburgur Gebet read in Müllenhoff und Scherer, *Denkmäler*, and in Braune's *Ahd. Lb.*:

thaz uns thio ketinun bindent thero sundun,
thñero mildo genād intbinde haldo.

I should emend :

thaz uns, thia ketinun bindent thero sundun,
thñero mildo, etc.

In the above *thia* is the acc. plur. masc. used as a relativ pronoun. The lines would then correspond to the Latin original :

Ut [nos] quos catena delictorum constringit,
miseratio tuae pietatis absoluat.

4. Memento Mori, lines 61-2 :

ter einō ist wīse unde vruot . . .
. . . tes wirt er verdamnot,

may hav the missing words supplied as follows :

ter einō ist wīse unde vruot, tes wirt er gese-
ginot :
ter ander ist tumb unde unvrut, tes wirt er
verdamnot.

The repetition of *vruot tes wirt er* caused the copyist to omit the second half of l. 61 and the first half of l. 62.

FRANCIS A. WOOD.

University of Chicago.

SOME ENGLISH BLENDS

To the examples of contaminated forms in English that I hav given elsewhere,¹ add the following²:

1. *Blange*, *blon(d)ge*, *blenge* 'mix,' 'mixture': *bl(end)* + *(ch)ange*.

2. *Blash* 'flash, sudden blaze or flame,' 'blaze, flare up suddenly': *bl(aze)* + *(fl)ash*. Or *blash* may be a derivativ of the root in *blaze* just as *flash* is from the root in Swed. dial. *flasa* 'flame, blaze,' NE. dial. *flaze*. But the two sets of words certainly influenced each other.

3. *Blash* 'a splash or dash of liquid or mud ; a hevvy fall of rain or sleet ; liquid, soft mud : weak trashy stuff ; nonsense, foolish talk,' 'splash liquid or mud about, etc.,' *blashy* 'rainy, wet, gusty ; wet, muddy, splashy, sloppy, etc.': *bl(ow)*, probably in both senses + *-ash* from such words as *splash*, *plash*, *dash*, *flash*.

4. *Flounge* 'the act of plunging, floundering in mire': *flou(nder)* + *(plu)nge*.

5. *Foodle* 'fondle, caress' (as : "They'd coodle thee an' foodle thee"): *f(ondle)* + *(c)oodle*, dial. for *cuddle*.

6. *Fooster*, *fouster* 'bustle about, work hard ; fuss or fumble about in a futile, purposeless way,' *sb.* 'bustle, activity': *footer* 'bungle, potter about, fuss or fidget about,' *sb.* 'bungle, confusion' + *-s-* from *fuss*.

7. *Fustle* 'bustle, hurry about, make a fuss,' *sb.* 'fuss, bustle': *f(uss)* + *(b)ustle*.

8. *Plounce* 'plunge with a loud noise': *pl(unge)* + *(fl)ounce*.

9. *Plop* 'plunge, flop ; fall or drop suddenly into water ; pop, go off hastily,' *ploppy* 'soft, fat': *pl-* from *plunge* (compare also *plunk*, *plump*, dial. *plout* 'splash ; fall with a splash or sudden drop') + *-op* from such words as *flop*, *drop*, *pop*.

10. *Pluff* 'emit a short, sharp breth ; swell, puff up,' *adj.* 'puft up, soft, spongy,' *pluffy* 'fat, swollen, chubby ; soft, porous, spongy,' *ploffy* 'fat, plump ; soft and spongy' (with which compare East Fries. *pluffen* 'dumpf od. dröhnend fallen u. niederschlagen, puffen, dumpf knallen,' Du. *ploff*, etc.): *pi(ump)* (compare NHG. *plump*, *plumpfen*) + *(p)uff*.

11. *Quee-quaw sb.* and *v.* 'see-saw' is modeld on *see-saw* from *quee-*, abstracted from *queagle* 'see-saw,' *queedle* 'oscillate, shake ; totter.'

12. *Squalm*, a dialect form of *qualm*, *squalm-ish* 'squeamish': *s(queamish)* + *qualm*. *Squalm-ish* is also used in America in the sense of 'qualmish, nauseated,' as : "I kept getting more and more *squalmish*," the remark of a lady on her experience at sea.

FRANCIS A. WOOD.

University of Chicago.

¹ Cf. especially *Mod. Phil.* ix, 173 ff.

² Examples, unless otherwise indicated, ar taken from Wright's *Eng. Dial. Dict.*